

Issue Date: **June 28, 2004**



PROGRAM SOLICITATION PS 04-04

for a Cooperative Agreement for a program of:

**PROFESSIONAL DEVELOPMENT FOR STATE ARTS
AGENCY ARTS EDUCATION MANAGERS**

(Arts in Education)

Issued by
National Endowment for the Arts
Grants & Contracts Office
1100 Pennsylvania Ave., NW
Washington, D.C. 20506

Proposals in response to this solicitation in original and five (5) copies will be received at the above address, or if hand carried, in Room 618, until 4:00 p.m. on **July 28, 2004**.

[The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class and Priority mail. In addition, contents are subject to an irradiation process that may damage material. Please consider using alternative delivery services.]

For information on this solicitation, write or call:
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The National Endowment for the Arts

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually – investing in every state – which in turn generates more than \$700 million in additional support. The Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts – both contemporary and traditional – that Americans now enjoy.

Mission

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new and established – bringing the arts to all Americans, and providing leadership in arts education.

SECTION I - FUNDING OPPORTUNITY DESCRIPTION

I.A Background

Since the late 1980s the National Endowment for the arts (Endowment) and the State Arts Agencies (SAAs) have shared the goal of helping to ensure that the arts are basic to the education of children and young adults in grades pre-K through 12. In order to accomplish this mutual goal, the Endowment has recognized the need for professional development of the SAAs' arts education (AE) managers, as both stewards of federal arts education support to their agencies and as managers of increasingly complex programs of grants and services in their respective states.

The turnover rate for SAA AE managers has ranged from 10% to 35 % per year, requiring continuous training assistance. The leadership and administrative abilities of the arts education managers, as coordinators of the state arts education programs, and their commitment to their own professional development, has allowed the Endowment to further its goals in arts education. The state arts agencies have historically provided additional support to carry out these activities.

Initially, Endowment support for professional development focused on the need to bring the AE Managers together annually at a leadership institute. By the early 1990s, managers were offered an additional set of opportunities designed to increase the effectiveness of their programs, known as the Technical Assistance Program or TAP. The three options for TAP were: *Manager Exchanges*, in which a manager visits another SAA's program or invites an AE manager from another SAA to visit his/her agency to receive firsthand assistance; *Short-Term Consultancies*, which provide AE managers and their agencies with the services of a consultant to address a pressing problem or critical need related to the planning, implementation and/or evaluation of the SAA's arts education program; and *AE Manager Cluster Meetings*, which enable small groups of managers to discuss common concerns or problems and develop strategies to address them.

By the mid-1990s another component – individual professional development – was offered to AE Managers. Up to \$750 annually could be requested by managers to support costs of a professional development activity that would build their job-related knowledge and skills. Examples of eligible activities for this support included: training institutes, conferences, or workshops; site visits to exemplary programs or projects; and higher education course work that is not part of a degree program. Support was primarily for costs of transportation and lodging, tuition, and registration.

In 1998, AE managers discussed the need to more rigorously examine the knowledge and skills necessary for effectiveness in their positions. A Task Force of AE Managers was formed to further this discussion and to guide an Arts Education Administration and Management Initiative with the support of the Endowment and the National Assembly of State Arts Agencies (NASAA). Over a two-year period the Task Force identified a set of nine domains of skill and knowledge, including:

- Human and Inter-cultural Understanding
- Leadership and Partnership
- Policy Formulation, Implementation, Analysis and Evaluation
- Communications
- Administration
- Development and Fundraising
- Public Education
- Community-Based Learning
- Human Development and Education Psychology

Next, a self-assessment instrument was designed by the Task Force and consultants and provided to the AE Managers to enable them to individually determine their current strengths as well as areas of needed improvement. Data from all AE Managers' assessments was aggregated and analyzed to provide the Task Force, the Endowment and NASAA with an understanding of the common needs for professional development.

In 2002 a strategic plan for AE Managers' professional development was developed to guide the Task Force, the Endowment, and NASAA in designing and implementing a program that includes continued refinement and use of the self-assessment instrument, development of AE Managers' individual professional development plans and information and opportunities for professional growth and improvement based on the identified needs of the AE Managers.

I.B Scope of Work

This Program Solicitation requests proposals to carry out a Cooperative Agreement that will provide specialized and administrative assistance to support professional development and technical assistance activities for the SAA AE managers to further development of the AE managers' knowledge and skills and the programs they manage. These activities may include, but are not limited to: regional and national leadership institutes, coordinator exchanges; consultant assistance; a network list serv; and other means of disseminating information.

I.B.1 Among the tasks the recipient of the Cooperative Agreement (Cooperator) will carry out are: communicating effectively with the SAA AE managers regarding support for professional development assistance; disbursing payments and reimbursements for allowable costs; arranging for meeting facilities; maintaining resources on a web site; producing and distributing network publications; and subcontracting with special consultants and others, as necessary.

I.B.2 In order to carry out the responsibilities of this project, the Cooperator shall:

I.B.2.1 Recommend service providers, consultants, etc. (which may include the Cooperator if appropriate), for suitable activities, for the approval of the Endowment Project Director.

I.B.2.2 Coordinate communication among members of advisory groups that may be established to assist the Cooperator and the Endowment to carry out specific projects.

I.B.2.3 Develop a time line for accomplishing required tasks.

I.B.2.4 Develop and implement a self-assessment instrument for the AE managers. (As a departure point for the self-assessment instrument, see current Arts Education Manager Self-Assessment Tool attached).

- This tool will enable managers to define their professional goals in arts education. It should provide a rubric of skills and knowledge needed for the successful attainment of those goals. It should provide a method of evaluating individual progress in achieving the required skills and knowledge, and of measuring the degree to which the overall goals are being met as a result of such progress.
- Ensure that the design of the self-assessment instrument can focus plans for other arts managers beyond those targeted with this initiative. The instrument should therefore be prepared for general and repeated use in the field, be made available to the target group on the web, and be user-friendly.
- Ensure that the self-assessment instrument contains information about professional relationships critical to the advancement of arts education at the state level.
- Devise a format for reporting to the Endowment Project Director the results of the self-assessment instrument on a yearly basis. Such a format should include both data from each state, and aggregate data enabling the Endowment to have a national picture of conditions in the field.

I.B.2.5 Refine a strategic plan for AE managers for 2005-2007 that incorporates the self-assessment tool into a comprehensive plan of professional development to enable AE managers to deliver assessable results in raising the quality and accessibility of arts education in their states, and to plan for institutes and other services. (As a departure point for the strategic plan, see current Five-Year Leadership Development Plan attached).

I.B.2.6 Conduct evaluations of activities.

SECTION II - AWARD INFORMATION

- II.A** Only one Cooperative Agreement award will be made. Funding in the amount of \$118,000 is available.
- II.B** It is anticipated that this program will continue in subsequent years. Subject to satisfactory performance, the availability of funds, favorable recommendation of the National Council on the Arts, determination by the Chairman, and mutual agreement of the parties, the National Endowment for the Arts may enter into subsequent Cooperative Agreements with the successful recipient of the Cooperative Agreement resulting from this Program Solicitation.
- II.C** The Endowment's Project Director will make decisions regarding the participants in the professional development activities.

SECTION III - ELIGIBILITY INFORMATION

- III.A** Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally-recognized tribal communities or tribes may apply.
- III.B** Matching is not required. However, cash or in-kind contributions are welcome.

**SECTION IV - APPLICATION AND SUBMISSION
INFORMATION**

- IV.A** This solicitation provides all of the information that you need to submit a proposal.
- IV.B** Signed proposals in response to this solicitation, in original and five (5) copies shall include:
- IV.B.1** A proposal describing how the proposer will administer the project, including:
- The proposer's qualifications and experience in implementing a project of this type.
 - The qualifications and responsibilities of staff or others who will be involved with this project.

- Sample forms and/or instructions used for carrying out similar types of activities.

IV.B.2 A list of at least three references for recent projects successfully performed for other similar efforts, including the name and phone number of the point of contact. Proposals may also include lists of projects and points of contact for other contracts with public or private entities or other evidence of successful past performance. It is important that references be current and that they can be readily contacted.

IV.B.3 A detailed Budget. The attached Cooperative Agreement Cost Proposal form should be used to summarize the budget. Additional schedules or supporting information should be attached, as necessary. In addition, if indirect cost is proposed, include a copy of the most recent indirect cost rate agreement with your cognizant Federal audit agency.

IV.C Proposals in response to this solicitation must be received by **July 28, 2004** at:

National Endowment for the Arts
Grants & Contracts Office, Room 618
1100 Pennsylvania Ave, N. W., Washington, D.C. 20506

IV.D Any proposal received after the time specified for receipt will not be considered unless: it was sent by mail and it was determined by the National Endowment for the Arts that the late receipt was due solely to mishandling by the Endowment after receipt at the Endowment; or it is the only proposal received; or it offers significant cost or technical advantage, and it is received before an award determination has been made.

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SECTION V - APPLICATION REVIEW INFORMATION

V.A Proposals received in response to this Solicitation will be evaluated and a Cooperative Agreement will be entered into with the applicant whose proposal is determined to be most advantageous to the Government. The evaluation will include the following considerations, which are considered approximately equal in importance.

- Extent to which the proposer has successfully carried out similar programs in the past.

- Extent to which the proposal demonstrates an understanding of the project and efficiently addresses the tasks.
- Adequacy of proposed effort and time commitment of personnel, and appropriate use of other services.
- Extent to which management controls ensure timely completion of tasks, including sufficient communication and coordination.
- Reasonableness of budget, and ability of the applicant to bring additional resources to this project.

SECTION VI - AWARD ADMINISTRATION INFORMATION

VI.A Cooperative Agreement

The instrument that will be awarded as a result of this Program Solicitation is a Cooperative Agreement, as defined by the Federal Grant and Cooperative Agreement Act of 1977, Public Law 95-224. A Cooperative Agreement is a cost reimbursement instrument. No fee or profit (or other increment above allowable cost) is allowed.

For nonprofit organizations except colleges and universities, the provisions of Office of Management and Budget Circulars A-110 ("Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals and Other Nonprofit Organizations") and A-122 as amended ("Cost Principles for Nonprofit Organizations") will be incorporated by reference into the Cooperative Agreement.

For colleges and universities, the provisions of OMB Circulars A-110 and A-21 ("Cost Principles for Educational Institutions"), as amended, will be incorporated by reference into the Cooperative Agreement.

For units of state and local governments and federally recognized Indian Tribal governments, the provisions of the government-wide Common Rule issued pursuant to Office of Management and Budget Circular A-102 and codified by the National Endowment for the Arts as "Part 1157-Uniform Administrative Requirements for Grants and Cooperative Agreements," Office of Management and Budget Circulars A-128 ("Audits of State and Local Governments"), and A-87 ("Cost Principles Applicable to Grants and Contracts with State and Local Governments") will be incorporated by reference into the Cooperative Agreement.

VI.B General Terms and Conditions

National Endowment for the Arts Cooperative Agreements are subject to the General Terms and Conditions for Grants and Cooperative Agreements to Organizations, located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>

VI.C Assurances of Compliance

Assurance of Compliance with Non Discrimination Requirements

By submission of a proposal, the proposer hereby agrees that it will execute projects, productions, workshops and programs in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972, where applicable. Copies of the nondiscrimination regulations identified above may be obtained by writing to the Office of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Ave, NW, Washington, D.C. 20506.

Certification Concerning Debarment and Suspension

The Proposer certifies that, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," neither it nor its principals: (a) is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; (b) has, within a three-year period preceding this proposal, been convicted of or had a civil judgment rendered against it for commission of fraud or a criminal offense in connection with a public (Federal, State, or local) transaction or contract under a public transaction; for violation of Federal or state antitrust statutes; or for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) is presently indicted for or otherwise criminally or civilly charged by a governmental entity with commission of any of the offenses enumerated in (b) of this certification; and (d) has within a three-year period preceding this proposal had any public transactions terminated for cause or default; and that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals.

Where the Proposer or any lower tier participant is unable to certify to this statement, it shall provide an explanation to the Endowment Grants & Contracts Office.

Delinquent Debt Certification

The Proposer certifies that it is not delinquent on any Federal debt or, if it is, will provide explanatory information. Examples of relevant debt include delinquent taxes, audit disallowance, benefit overpayments.

Labor Standards Assurance and Drug-Free Workplace Act Certification

The successful recipient of the Cooperative Agreement will also be required to provide assurance of compliance with the labor standards set out in "Part 505 (29 CFR) - Labor

Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts," in accordance with the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 951 et seq.); and provide the certification required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations).

VI.D Reporting

- VI.D.1** The National Endowment for the Arts is required to report on the geographic locations of grant and Cooperative Agreement activities. To ensure the accuracy of this information, the Cooperator shall submit a completed *Geographic Location of Project Activity* form within 30 days after award of the Cooperative Agreement, or with the first request for payment, whichever comes first. The form is located at <http://www.arts.gov/manageaward/CoopAgreements.html>
- VI.D.2** Within 4 weeks after the award of the cooperative agreement, the Cooperator shall meet or speak with Endowment Project Director to review proposed activities, and payment, and instruction forms.
- VI.D.3** The Cooperator shall provide quarterly financial reports to the Endowment Project Director, itemizing expenses, including names of consultants, coordinators, etc. and amounts paid/costs covered.
- VI.D.4** The Cooperator shall meet with or communicate electronically, or via telephone, with the Endowment Project Director, as necessary, particularly during the coordination of major events, such as the Leadership Institute.
- VI.D.5** No later than 90 days after the completion or termination of the Cooperative Agreement, the Cooperator shall submit to the Endowment Grants & Contracts Office, Cooperative Agreement Section, and the Endowment Project Director a Final Descriptive Report (FDR), and a Financial Status Report, Standard Form 269. Report forms are located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>.

SECTION VII - AGENCY CONTACTS

For information on this solicitation, write or call:

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Email: contracts@arts.gov

SECTION VIII - OTHER INFORMATION

Rejection and Award.

The National Endowment for the Arts reserves the right to reject any or all proposals.

NASAA Arts Education Manager Self-Assessment Tool

Domain 1: Administration

Organizational Development

- 1 I am aware that non-profit organizations are different from for-profit companies.
- 2 I can identify several important similarities and differences between the non-profit, for-profit, and independent sectors.
- 3 I fully understand the nature of non-profit development and governance, including 501(c)(3) status, techniques of board development, and the constraints of non-profits in competing and cooperating with for-profits.
- 4 Using my understanding of the non-profit sector, I work with a variety of stakeholder organizations, helping them to develop dynamic, committed boards; achieve organizational stability; and position them for long-term sustainability.

Organizational Psychology

- 1 I realize that contemporary organizations function in a time of accelerated change.
- 2 I can identify specific environmental factors and explain how contemporary organizations need to be increasingly adaptable in response to them.
- 3 I understand the functioning of organizations in dynamic environments, and I use a constant flow of information to help my program adapt and change.
- 4 Applying my understanding of organizational theory, I help create a learning organization that manages change and thrives on the unpredictable.

Logic Model Program Development

- 1 I comprehend logic as a process for connecting antecedents and consequences.
- 2 I can build a simple logic model that connects the various components of a program.

- 3 I can construct a complex logic model that describes the relationships between numerous inputs, outputs, outcomes, and measurables.
- 4 I have a deep understanding of program logic, can critique logic model designs, predict the likely consequences of various effective and ineffective designs, and mentor others in using these skills.

Strategic Planning

- 1 I can define strategic planning.
- 2 I can construct a beginning strategic plan that includes such essential elements as mission, goals, objectives, and activities.
- 3 I craft a broad vision and mission for my program; set goals and attainable, measurable objectives aligned to the mission; identify indicators and activities; and monitor implementation of the plan, using data to correct variations from the plan.
- 4 Using my deep understanding of planning, I train others to develop more effective strategic plans and refine them.

Managing Resources

- 1 I am familiar with the purpose and general format of budgets.
- 2 I can construct a simple budget that relates line-item allocations to program components.
- 3 I make effective and appropriate allocations of monetary resources, assigning budget items based on clear priorities, planning for long-term variations in available dollars, and using budgets to drive policy.
- 4 I use budgeting and fiscal policy as creative tools to foster effective policies, explore and use innovative funding mechanisms such as cooperative agreements to bring about greater levels of work, and mentor others to apply these skills.

Meeting Design and Facilitation

- 1 I can distinguish successful meetings from unsuccessful ones.

- ☐ 2 I can identify specific characteristics of successful and unsuccessful meetings and describe how the characteristics shape the meeting outcomes.
- ☐ 3 I understand the factors that are key to successful meetings, plan carefully to ensure attainment of desired outcomes, and facilitate in a strategic but fair and open manner.
- ☐ 4 I train others in the use of innovative meeting formats such as Open Space Technology, in order to achieve extraordinary outcomes.

Working with People

- ☐ 1 I can distinguish successful from unsuccessful personnel management techniques.
- ☐ 2 I can identify specific actions that contribute to effective relationships among people.
- ☐ 3 I sensitively apply my knowledge of people as a manager, supervisor, and partner, and bring about desired actions through fair and open processes.
- ☐ 4 By training and counseling others, I help them develop effective ways to deal with people that draw upon people's own innate motivations to instill commitment, and discover and mobilize their unique talents.

Understanding Ethics

- ☐ 1 I am aware that public employees are governed by ethics.
- ☐ 2 I can distinguish ethical and unethical practices in governmental and non-profit administration.
- ☐ 3 I understand the ethical considerations of being a steward for public funds and practice consistently high ethical standards in my management.
- ☐ 4 I lead my field to consider and embrace high standards of ethical behavior.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Fairly ☐ ☐ ☐
Very ☐ ☐ ☐

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter comments related to this domain in the following space. (For example, if you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 2: Advocacy

Advocacy Infrastructures

- ☐ 1 I am aware that advocacy can be a deliberate and systematic process.

- 2 I can identify specific ways to support and conduct advocacy, including collecting information and delivering it to appropriate users.
- 3 I know about systems of information and communication; build a knowledge base over time that informs advocacy efforts; and systematize information flow to appropriate users.
- 4 I use my knowledge and leadership in my state and/or nationally to deepen and systematize a sustainable advocacy infrastructure consisting of numerous interrelated components.

Tailoring Information

- 1 I am aware that different people need different information for different purposes.
- 2 I can identify specific audiences in my state and cite examples of ways to shape informational messages for them.
- 3 I know my audiences; identify their information needs, existing knowledge, perceptions, and barriers to perception; and craft appropriate messages based on this knowledge.
- 4 I use formal and systematic processes of knowledge management, including analyses of audiences and information contexts, to orchestrate an ongoing process for delivery of on-time information to various stakeholders, policymakers, and other consumers of information.

Advocacy and the Law

- 1 I know that lobbying is governed by governmental regulations.
- 2 I can identify specific ways in which public officials are restricted in the forms and extent of advocacy activities in which they can participate.
- 3 I understand and clearly differentiate between illegal options (such as direct advocacy by public employees) and legal options (such as providing timely information to stakeholders and responding to policymakers' requests for data).

- 4 I develop a statewide network of information consumers and users that includes elected officials, who actively seek the information I can provide in order to make effective decisions.

Advocacy and Policy

- 1 I am aware that various organizations try to shape policy through advocacy.
- 2 I can identify specific examples of advocacy messages and explain how they relate to organizational missions.
- 3 I examine and analyze various national, state, and local message strands and systematically align them with appropriate existing policy agendas.
- 4 I design and create structures and processes for systematic flow of advocacy information to policymakers, and continuously evaluate how effectively this information is used to craft new or redefine existing policy.

Educating Through Advocacy

- 1 I am aware that advocacy is more than just the transmission of information.
- 2 I understand that changing peoples' minds on key issues can be a complex process involving careful planning, implementation, and assessment.
- 3 I understand the similarity between advocacy and educating the public; use my deep knowledge of education to craft appropriate "learnings" for the public; and use these learning tools to shape public understanding of the arts and education.
- 4 I strategically design advocacy, using instructional design methods and models to address major gaps and errors in public understanding.

Intra-agency Advocacy

- 1 I am aware that not everyone in my agency understands the value of arts education.
- 2 I can identify specific instances of persons in my agency not valuing arts education, and can attribute these examples to specific ideas or conceptions.

- ☐ 3 I can effectively make advocacy arguments to other staff members, based on my knowledge of their perceptions and ideas.
- ☐ 4 I have implemented a systematic process for continually communicating the value of arts education to other staff and departments of my agency, ensuring a strong alignment between the mission of the agency and my program.

Partnering for Advocacy

- ☐ 1 I am aware that partners often share information.
- ☐ 2 I can identify examples of information being shared between partners for specific purposes.
- ☐ 3 I work with partners and stakeholders who use information to shape policy in various venues.
- ☐ 4 I design new communication processes and advocacy partnerships and train others to use them.

Embedding Advocacy

- ☐ 1 I am aware of the importance of advocacy.
- ☐ 2 I can cite specific facts and figures to support the value of arts and education in meetings and other public forums.
- ☐ 3 I have a strong working knowledge of key advocacy arguments, and I design situations in which to use them.
- ☐ 4 I "live" advocacy, see it as a continuous cycle of progress, constantly seek new information and ways to apply it, and mentor others to use it.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 3: Communications

Communicating in Context

- ☐ 1 I realize that some communications are more effective than others.
- ☐ 2 I can identify specific examples of communications that are inappropriate for their audiences.
- ☐ 3 I understand the context, situation, audiences, and purpose of communication opportunities as they occur, and design my format and content accordingly.

- 4 I strategically design communication opportunities based on my deep understanding of audience characteristics, informational needs, and communication purposes, and mentor and train others to use these same skills.

Public Speaking

- 1 I can speak to small groups or individuals with relative ease.
- 2 I can deliver acceptable speeches to large or small audiences if I have adequate opportunity to prepare.
- 3 I am able to address large or small audiences effectively, clearly, and comfortably, using expressive language, humor, movement, visual aids, and A/V as appropriate. I "stay on message," never losing site of my communication purpose.
- 4 I select and create opportunities to address large or small audiences and, using a variety of interpersonal tools, totally command the communicative situation. If necessary, I speak knowledgeably on my topic without preparation, and easily deal with unexpected questions.

Writing

- 1 I can write generally clear communications.
- 2 I write clearly and effectively, varying my tone and style for different purposes. I can edit others' writing.
- 3 I use effective writing to communicate to various audiences, from informal writing (for newspapers or newsletters) to formal writing (for technical reports, academic journals). I understand principles of language, grammar, and style. I edit the writing of other staff.
- 4 My writing is powerful, purposeful, and fluent. Other staff members of my agency look to me to take on the most important writing assignments. I am a resource to others in the field, who seek my help in writing and critiquing the writing of others.

Marketing and Public Relations

- 1 I am aware that marketing is often a planned, strategic activity.
- 2 I can identify some principles of effective marketing.

- 3 I understand the principles of marketing, target specific audiences for communication, and design integrated strategies, campaigns, and tools.
- 4 Based on my knowledge of human motivation and perception, I envision, coordinate, and implement overall marketing strategies that help build broad demand for arts education.

Working with News Media

- 1 I can identify some important advantages to proactively communicating with persons in the media.
- 2 I can use several key strategies for media contact, including developing a media database and sending out press releases.
- 3 I understand the workings of print and electronic news media, cultivate relationships with members of the press, understand their needs, and help them meet those needs.
- 4 I am largely perceived by media in my state as the first point of contact on issues related to arts education and education reform. I have a reputation for providing as-needed information to meet their needs. I train others in working effectively with news personnel.

Using Advanced Technology

- 1 I am aware that some Websites are more sophisticated than others.
- 2 I can identify effective and ineffective uses of the Internet among arts organizations and schools.
- 3 I understand the power of the Internet to communicate globally and instantly. I tap this power to provide information to varied users.
- 4 I actively pioneer innovative uses of my agency's Website, providing multimedia, streaming audio and video, and interactive communications.

Listening

- 1 I can generally listen to others, understand what they say, and express it in my own words.
- 2 I make a practice of actively listening to others, focusing my attention in order to ensure maximum understanding.

☐ 3 I understand the value of being a good listener and constantly apply it, especially in situations that cross cultural boundaries.

☐ 4 I mentor and train others in using effective listening skills.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 4: Community-Based Learning

Understanding Communities

- 1 I am aware of the existence of distinct communities and neighborhoods in my state.
- 2 I know that communities and neighborhoods tend to be distinct entities and can identify some factors that contribute to their uniqueness.
- 3 I understand the nature of communities and neighborhoods in general, including the role of demographics, culture, and leadership, and can apply this knowledge to communities in my state.
- 4 I use my deep understanding of the nature of communities to design and develop programs specifically for those communities in my state.

Understanding Community-Based Learning

- 1 I am aware that varied community institutions and venues, including museums, parks, churches, and hospitals may have roles in education.
- 2 I know the varied community institutions and venues that can provide community-based learning, and can identify their unique characteristics.
- 3 I understand the unique characteristics of various community institutions and their potential for community-based learning, and can apply this knowledge to program development.
- 4 I design, implement, and train others to develop innovative programs for community-based learning that reflect the unique needs and resources of communities in my state.

Assessing Needs and Resources

- 1 I am aware that communities have unique combinations of needs and resources.
- 2 I am familiar with research studies that assess community needs and resources.

- ☐ 3 I know how to enter a community and conduct research on its needs and resources.
- ☐ 4 I know how to design and implement systematic studies of community needs and resources in order to develop targeted programs, and I can train others to apply these same skills.

Building Support, Capacity, and Sustainability

- ☐ 1 I am aware that community-based learning programs can be economically fragile and sensitive to outside influences.
- ☐ 2 I can identify ways to help community-based learning programs build capacity.
- ☐ 3 I know how to develop programs that help sustain community programs while respecting indigenous community priorities.
- ☐ 4 I train others to design and implement continuous, sustainable community partnerships that respect and preserve indigenous community priorities and values.

Connecting with Communities

- ☐ 1 I am aware that communities have unique values and aesthetics.
- ☐ 2 I can identify examples of core values and aesthetics of different communities in my state.
- ☐ 3 I know how to meet with community leaders, uncover core values and community aesthetics, and build these into my programs.
- ☐ 4 I use my deep understanding of core values and community aesthetics to design programs that reflect and nourish them, and I train others to develop similar levels of understanding.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 5: Development and Fundraising

Financing Non-profits

- ☐ 1 I am familiar with basic principles of finance.
- ☐ 2 I can apply key principles of finance to a non-profit situation in order to draft a basic business plan.
- ☐ 3 I understand the constraints and advantages of being a non-profit, including issues of competition and cooperation with for-profits; and can articulate and develop a non-profit business plan.
- ☐ 4 I use a deep understanding of the financial operations of non-profits, mentoring others to develop successful business plans that employ

strategies of leveraging in-kind donations and developing earned income.

Development

- 1 I am aware that development is a formal process in the non-profit world.
- 2 I can describe several key strategies in development processes, how they differ, and why they might be applied in different situations.
- 3 I understand formal development processes, including identifying and cultivating prospects for support and planned giving, fund drives, united arts campaigns, corporate giving, and venture funds. I pursue innovative strategies to honor significant contributors.
- 4 I use my deep understanding of development to counsel and train partners within and outside of my agency. I design innovative strategies to further innovative and corporate contribution.

Grants-seeking

- 1 I have a basic knowledge of how to apply for a grant.
- 2 I can identify the key components of effective grants and the major steps in grants-seeking.
- 3 I research appropriate funding opportunities, develop proposals in response to them; write grant narratives that include effective case statements aligned with needs, budgets, workplans, and timelines. I work with other grants writers in my agency to provide them a high quality of information.
- 4 Through mentoring and training, I lead other departments of my agency, other state partners, and local constituents to seek new funding opportunities, strategically align prospects with core values, and develop competitive and fundable proposals.

Being a Resource

- 1 I am aware of various grants sources in your state.
- 2 I can identify several alternative sources of funding for my grantees or applicants to pursue, and recommend strategies for them to use in fundraising.

- ☐ 3 I design and deliver workshops for constituents and stakeholders to inform them of my grant categories and other opportunities in the field. I train others in effective fundraising techniques.
- ☐ 4 Through my participation in national and statewide networks, I provide a continuous flow of information to stakeholders on various kinds of funding opportunities, and train them in forming community consortia, partnerships, and other innovative techniques.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)



Domain 6: Evaluation and Assessment

Administering Program Evaluations

- 1 I am aware of program evaluation and will make use of it as I learn more about it.
- 2 I am beginning to make use of program evaluation and consult with colleagues to use it more effectively.
- 3 I make appropriate and timely decisions about the use of program evaluation, including whether and when to evaluate.
- 4 I strategically plan and use program evaluations to further my agency's mission; use evaluation findings to impact strategic planning, program development, grantsmanship, and advocacy; and train others to use evaluations effectively.

Working with Evaluators

- 1 I am aware of persons with knowledge of evaluation.
- 2 I can identify persons with knowledge of evaluation but may not always know what to ask them.
- 3 I can identify persons with knowledge of evaluation, and can communicate with them through a general knowledge of the field and its vocabulary.
- 4 I can train others to identify persons with the needed knowledge and skills in evaluation, to discuss problems and solutions, and to evaluate their qualifications.

Data Collection

- 1 I am aware of various data collection tools, such as surveys and interviews.

- ☐ 2 I administer data collection tools selected or designed by others.
- ☐ 3 I select, design, and use appropriate data collection tools and systematically store data for use as needed.
- ☐ 4 I evaluate data collection tools, and counsel grantees and other partners on the most appropriate selections.

Evaluating Evaluations

- ☐ 1 I plan in the future to learn how to review evaluation plans, components, and reports of grantees and other partners.
- ☐ 2 I am developing the knowledge to review evaluation plans, components, and reports, and I seek advice as needed.
- ☐ 3 I critically review evaluation plans, components, and reports and make recommendations for their improvement.
- ☐ 4 I train others to critically review evaluation plans, components, and reports, and establish criteria for reviewing these components.

Choosing Assessment Tools

- ☐ 1 I am aware of different tools for learner assessment.
- ☐ 2 I am developing the knowledge to select and use varied, authentic tools for learner assessment.
- ☐ 3 I make appropriate selection and use of varied, authentic tools for learner assessment.
- ☐ 4 I design assessment tools and train others to develop and use them.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

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- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 7: Human Development & Educational Psychology

Understanding Child Development

- ☐ 1 I am aware that children develop rapidly in their earliest years.
- ☐ 2 I have some knowledge of contemporary brain-based learning theory.
- ☐ 3 I understand the stages of child development and the important role that the arts can play in early neural development.
- ☐ 4 I apply my understanding of child development to design innovative programs and to mentor others in developing curricula and learning environments that are "brain-friendly."

Adult Learning

- 1 I am aware that adult learners have different motives for learning than children.
- 2 I can identify some differences between adult learners and children that may influence the effectiveness of programs targeted to them.
- 3 I have knowledge of specific qualities of adult learners that influence their motivation and readiness to learn.
- 4 I design innovative and effective adult education programs based on my understanding of the unique qualities of adult learners.

Learning Theory and the Arts

- 1 I have an awareness that theories such as Multiple Intelligences may have some bearing on the arts.
- 2 I am familiar with several key ideas from learning theory, such as Multiple Intelligences, constructivism, and higher order thinking, and can draw connections between these ideas and arts learning.
- 3 I understand the current body of learning theory, including Multiple Intelligences, constructivism, and higher order thinking, and the implications of these theories for the educational value of the arts.
- 4 I design innovative programs based on my knowledge of learning theory and its implications for arts education, and I mentor others to use this knowledge.

Being an Informed Consumer

- 1 I am aware of different types of education research methodologies and reporting formats.
- 2 I can read education research reports and generally comprehend the major findings.
- 3 I can generally understand the findings of education research and review them critically.
- 4 I can readily understand the findings of education research, judge their technical adequacy based on my knowledge, and discuss findings with researchers and other colleagues.

Translating and Repackaging Educational Research

- ☐ 1 I can generally understand digests of education research studies and reports that have been developed for lay audiences.
- ☐ 2 I can read education research studies and reports developed for academic or specialized audiences and explain many of the findings in terms that general audiences would understand.
- ☐ 3 I can digest complex findings from education research studies and reports, translate educational jargon into laypersons' language, condense findings for various audiences, and accurately report the implications of findings for the arts.
- ☐ 4 I design programs and initiatives to actively make academic research accessible to and accurately understood by a wide range of audiences, using research compendia, policy briefs, press tool kits, and other methods, and I train partners and stakeholders in the use of these tools.

Guiding Future Research

- ☐ 1 I am aware of major categories or areas in which educational research is taking place.
- ☐ 2 I can identify key areas in which educational research is needed.
- ☐ 3 I understand the most important research priorities and imperatives for the arts and actively support them.
- ☐ 4 I lead the field in designing and updating a research agenda to guide further research in academia and among independent researchers, and future funding of state and federal agencies and foundations.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 8: Human and Inter-Cultural Understanding

Understanding Culture

- ☐ 1 I am aware of the concept of culture and can identify different cultures.
- ☐ 2 I know the different cultures in my state and can describe how they differ according to various dimensions.
- ☐ 3 I understand that there are complex differences both among and within cultures, and that cultures also include groupings characterized by such conditions as religion, profession, economic status, and geography.

- 4 I apply my deep understanding of the nature and role of culture to program development, ensuring that partners are educated to understand these concepts.

Trans-Cultural Empathy

- 1 I am aware that some of my thinking is specific to my own culture.
- 2 I am able to identify specific instances of my thoughts and actions that are culture-specific and to analyze them.
- 3 I am able to transcend my own cultural assumptions, worldviews, and ways of thinking to consider and respect the perspectives of other cultures.
- 4 I actively lead and facilitate others in transcending their own cultural beliefs and ways of thinking to understand and respect the perspectives of other cultures.

Working with Cultural Groups

- 1 I am aware that other cultural groups have different ways of interacting and relating to each other.
- 2 I have some knowledge of the customs of other cultures and am familiar with various protocols for working with them.
- 3 I understand how to interact with persons of other cultures, and I observe appropriate protocols for contacting and forming new relationships with cultural groups.
- 4 I have a deep understanding of the most effective processes for working with various cultures, and I lead others to understand and use practices that reflect this understanding.

Culture and Policy

- 1 I am aware of some of the implications of culture for arts and educational policy.
- 2 I have basic knowledge of issues related to cultural equity, inclusion, and access to educational and artistic resources.
- 3 I craft programs and policies to help ensure that diverse cultures have equity of, access to, and inclusion in artistic and educational experiences.
- 4 I lead others to design programs and policies that embed and integrate mechanisms to ensure equity, access, and inclusion for diverse cultures to artistic and educational experiences.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
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- ☐ Self-study
- ☐ Other. Please describe below:

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Domain 9: Intrapersonal and Artistic

Self-Knowledge and Values

- 1 I am beginning to explore my own values, skills, strengths, and limitations.
- 2 I am aware of my own values, skills, strengths, and limitations and am beginning to apply this knowledge to my work.
- 3 I know my own values, skills, strengths, and limitations and effectively apply this knowledge to my work.
- 4 I have a deep understanding of my values, skills, strengths, and boundaries, constantly update this understanding through reflection, and mentor others in developing this knowledge for themselves.

Achieving Balance

- 1 I am beginning to consider how to balance my work with broader life issues such as relationships, leisure/pastimes, health, and personal happiness.
- 2 I am learning to balance my work with broader life issues such as relationships, leisure/pastimes, health, and personal happiness.
- 3 I effectively balance my work with broader life issues.
- 4 I understand how to integrate my work with broader life issues, and help others to achieve the same understanding through coaching, mentoring, or counseling.

Managing Time

- 1 I frequently have to adjust my schedule to account for unexpected demands on my time.
- 2 I am beginning to effectively plan my schedule to avoid excessive time demands.
- 3 I strategically plan my schedule/workload and, though flexible, resist excessive or unreasonable demands on my time.
- 4 I have mastered personal time management and train or assist others to develop the same skills.

Cultivating the Artist Within

- ☐ 1 I am aware of a range of options for personal artistry, such as engagement with an art form or other creative pursuits.
- ☐ 2 I am beginning to develop personal artistry, either through involvement with an art form or through creative pursuit of work and leisure activities.
- ☐ 3 I actively practice personal artistry through engagement with an art form or through creative and passionate pursuit of meaningful work and leisure activities.
- ☐ 4 I develop personal artistry in myself and others, through active engagement with the arts and/or creative and passionate pursuit of multiple meaningful activities, both in and outside of work.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 10: Leadership and Partnership

Understanding Leadership Dynamics

- 1 I am aware that leadership takes many forms in different arenas.
- 2 I can identify specific areas in which leadership takes place and some of the factors that constrain or enable it, including socio-political structures and processes, cultural differences, group dynamics, and communication.
- 3 I understand the overall context that shapes leadership, the various actors that take on leadership roles, and the complex interactions that shape their ability to lead.
- 4 I shape leadership dynamics in my state and nationally, using my understanding of the leadership process to create opportunities for myself and others to lead.

Understanding Partnerships

- 1 I am aware of various kinds of partnerships between organizations and agencies.
- 2 I can identify some advantages of partnership formation, as well as some principles of effective partnerships.
- 3 I understand the advantages and key principles of partnership formation, including complementary resources and needs, aligned goals, organizational dynamics, and the timely use of opportunities to partner.

- 4 Using my deep understanding of the workings of partnerships, I create opportunities for organizations and agencies to partner, and train others to develop similar levels of skill.

Building and Nurturing Partnerships

- 1 I am aware that some partnerships are more effective and enduring than others.
- 2 I can identify some reasons that partnerships succeed or fail.
- 3 I understand how to work with partners to ensure relevance of mission, interests, and outcomes, while allocating resources and establishing sustainable governance structures.
- 4 I use informal techniques (personal leadership, networking) and formal mechanisms (grants, cooperative agreements, joint agency initiatives) to foster and sustain innovative, effective partnerships.

Forming Mutual Agendas

- 1 I am aware of the existence of many organizations and agencies with distinct missions and goals.
- 2 I can identify specific examples of different organizations or agencies having mutual goals or interests.
- 3 I know how to work with a variety of stakeholders at various levels (for example, the state departments of education, justice, or health and human services; national organizations and agencies; my state alliance for arts education; and local arts agencies) to define intersections of interest.
- 4 I convene and lead high-level initiatives in my state to investigate mutual interests and forge effective alliances based on them, and I train constituents to build similar skills at a local level.

Defining a Leadership Style

- 1 I am aware that different persons have different leadership styles.
- 2 I can identify different leadership styles and some of the characteristics that constitute them.
- 3 I actively assess my individual leadership qualities, build on my strengths, cultivate areas in which I need remediation, and develop

- a specific leadership style reflecting my own personality, as well as the unique characteristics of the environment in which I work.
- ☐ 4 I mentor and counsel others to assess their individual leadership qualities and help them to define and develop their leadership styles.

Building Leadership Resources

- ☐ 1 I am aware of different resources for training leaders.
- ☐ 2 I can identify specific resources and opportunities for developing leadership, including professional development and self-study.
- ☐ 3 I understand what characteristics make leadership training effective and can analyze and critique various training programs and resources.
- ☐ 4 I develop leadership training institutes and workshops and actively train others, cultivating a new generation of leaders.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop

- Self-study
- Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.

Domain 11: Policy Formulation, Implementation, Analysis & Evaluation

Understanding Policy Contexts

- 1 I am aware that various conditions—such as social, cultural, political, and economic—are related to policy.
- 2 I can identify specific social, cultural, political, and economic conditions that shape policy.
- 3 I understand specific ways in which social, cultural, political, and economic conditions shape policy in my state.
- 4 I apply my understanding of the complex interrelationships among social, cultural, political, and economic conditions to actively shape policy locally, statewide, and nationally, and to train others in developing similar skills.

Cultural Policy

- 1 I am aware that specific laws, rules, procedures, and policy initiatives have impact on culture.
- 2 I can identify specific national and state agencies and organizations that have roles in shaping cultural policy and examples of their impact on policy.
- 3 I can explain the major contexts and mechanisms that shape cultural policy in the U.S.—including the NEA and NEH, state and local arts agencies, and national and state organizations—as well as the effect of cultural policies on ethnic and minority populations.

- 4 Using my understanding of the contexts and mechanisms that shape cultural policy in the U.S., I lead partners in developing specific mechanisms to improve policy understanding and formulation.

Educational Policy

- 1 I am aware of different levels of governance, including state departments of education, local education agencies, and schools.
- 2 I can identify various policy mechanisms that influence and govern education in the U.S., such as the USED, state DOEs, and LEAs; and can describe examples of their influence.
- 3 I understand the various policy mechanisms that influence and govern education in the U. S., including the role of state DOEs, LEAs, site-based management; the role of finance on policy; and the effect of traditions, cultures, and worldviews in facilitating or impeding education reform.
- 4 I use my understanding of the complex interrelationships of formal policy mechanisms and traditions, cultures, and worldviews, to improve the climate for positive education change, in my state and nationally.

Policy Analysis

- 1 I am aware that some policies are more effective or desirable than others.
- 2 I can discern differences between effective or desirable cultural and educational policies and ineffective ones, and identify specific qualities and characteristics of effectiveness and value.
- 3 I can apply formal analytical tools to cultural and educational policies and judge their adequacy, merit, value, and impact on various populations and stakeholders.
- 4 Using rigorous analytical procedures, I actively critique cultural and educational policies; make formal recommendations to local and state policymakers and policy leaders, and train others to apply similar skills.

Local, State, and Federal Policy Mechanisms

- 1 I am aware that laws are enacted by various bodies, such as city councils, legislators, and the U.S. Congress.

- 2 I can describe in detail examples of the legislative process, including how a bill becomes law, the roles of legislators, committees, leaders, and political parties; and the involvement of the executive branch, including the secretary of education and the governor.
- 3 I understand the legislative process as a general description that varies markedly across governmental levels and geographically, and can give specific examples of how this variation affects policy formation in different contexts.
- 4 I apply my knowledge of the complexities of the policy process to bring about favorable action on the policy agendas of my agency and its stakeholders.

Policy Development and Implementation

- 1 I am aware that formal policies come into being through some perception of need that leads to official action.
- 2 I can identify several stages of policy development, including stakeholder meetings, public hearings, and formal enactment.
- 3 I understand that policy development is a continual process beginning with needs assessment, continuing through the development of resources for change, and proceeding through enactment and implementation of policies.
- 4 I apply my understanding of the processes of policy development to train and mentor others in its mastery.

Mobilizing Constituents for Policy Change

- 1 I am aware that given policies may have impacts on specific groups.
- 2 I can identify specific groups in my state, match them with relevant policy outcomes, and show how they are related.
- 3 I conduct needs assessments and build consensus by working with stakeholder groups to advocate for policy agendas.
- 4 I apply my understanding of policy formation to lead a statewide network that actively targets specific arts and education policy agendas.

In your opinion, how important are these skills to each of the following?

Yourself Your ED Your Agency

Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
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- ☐ Other. Please describe below:

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Domain 12: Public School and Other Education Systems

Tapping Human Resources

- ☐ 1 I am aware of the potential contributions of teachers, principals, artists, parents, community organizations, and volunteers.

- 2 I have knowledge of the potential of teachers, principals, artists, parents, community organizations, and volunteers, and am beginning to utilize their skills.
- 3 I understand the unique potential of teachers, principals, artists, parents, community organizations, and volunteers, and I effectively incorporate and utilize their skills.
- 4 I understand the unique potential of teachers, principals, artists, parents, community organizations, and volunteers, and I create innovative ways to embed their contributions in my programs.

The Structure and Culture of Schools

- 1 I am aware that schools share a culture based on their societal roles.
- 2 I know about the culture of schools, including constraints on teachers, the leadership roles of principals, relationships with district offices, and variations in governance; and am beginning to reflect this knowledge in my programs.
- 3 I understand the culture of schools and use this understanding to improve the implementation of my programs.
- 4 I design innovative programs to reflect my deep understanding of the role that school culture plays in program effectiveness, and mentor others in this knowledge.

Teaching and Learning

- 1 I am aware that there are different methods of organizing classrooms and delivering instruction.
- 2 I can distinguish different methods of organizing classrooms and delivering instruction.
- 3 I understand the effects that classroom organization and teaching practice can have on learning effectiveness.
- 4 I analyze classroom organization and teaching practice, critically review them, and suggest alternatives.

The Structure, Processes, and Language of Education Policy

- 1 I am becoming aware of the education policymaking process in my state.
- 2 I can identify major components of the policymaking process, including the roles of the legislature, state DOE, and stakeholder organizations; the role of standards, high-stakes assessments, and curricula frameworks; and the state and local values that underlie education policy.
- 3 I actively apply my knowledge of the policymaking process, monitoring developments, providing information, and leveraging resources to bring about desired outcomes.
- 4 I am a statewide leader, interacting with a network of partners to proactively craft policy agendas; to bring about effective, innovative education policy; and to impact on governance, funding, standards, assessment, licensure, graduation/admission requirements, certification, and preservice training.

Professional Development

- 1 I am aware of the different types of professional development programs available.
- 2 I have knowledge of basic issues in professional development and contribute to the design or administration of workshops or programs.
- 3 I actively design professional development programs and conduct research and evaluation to continuously improve them.
- 4 Using needs assessment and knowledge of effective practices, I design a continuous cycle of innovative, effective professional development programs that sequentially train teachers, artists, and others, and regularly benchmark these programs against the best examples nationally.

The Arts and Learning

- 1 I am aware that the arts can provide some important advantages to learning.
- 2 I know how the arts contribute to learning, both as subjects worthy of study in their own right, and also as useful components of integrated curricula.

- ☐ 3 I understand the contributions of learning in and through the arts to overall human development; to richer comprehension and higher-order thinking; and to engagement in the learning process.
- ☐ 4 I use my deep understand of the manifold contributions of learning in and through the arts to develop innovative programs that place the arts at the center of learning.

Curriculum and Instructional Design

- ☐ 1 I am aware that there are various learning theories and approaches to curriculum development.
- ☐ 2 I am familiar with a number of different learning theories and can envision how these approaches could shape the development of curricula.
- ☐ 3 I understand important principles of learning, including Multiple Intelligences, constructivism, and curricula integration, and apply this knowledge in developing lessons, units, and curricula.
- ☐ 4 I use my deep understanding of various learning theories and instructional design approaches to lead others in developing effective, innovative, arts-centered curricula.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Domain 13: Technology

Using the Administrative Tools

- ☐ 1 I have little or no experience using basic office programs such as word processors, spreadsheets, or presentation/graphics programs.
- ☐ 2 I know how to use these programs at a comfortable level.
- ☐ 3 I am proficient in the use of such programs and freely exchange text and images among them.
- ☐ 4 I am totally fluent in the use of such programs and can train others in their use.

Communicating Through Technology

- ☐ 1 I generally rely on telephone, fax, and mail to communicate with others.
- ☐ 2 I make some use of e-mail for basic communications.
- ☐ 3 I am proficient in the use of mail programs and use advanced features such as video and Web conferencing.

- 4 I have advanced knowledge of Internet applications and train others in their use.

Understanding Digital Media

- 1 I use film photography and/or videotape, but have not explored digital video or photography.
- 2 I am familiar with digital video and/or photography and can access and use them.
- 3 I understand and apply digital video and/or photography into my work, for such uses as documentation, evaluation, and/or communication.
- 4 I am proficient in using digital video and photography and can train others in their use.

Being an Informed Techno-consumer and Partner

- 1 I don't communicate with or contract with persons with knowledge of technology.
- 2 I can identify persons with needed technical knowledge but may not always know what to ask them.
- 3 I can identify persons with needed technical knowledge and communicate with them through general knowledge of the field and its vocabulary.
- 4 I can identify persons with the needed technical knowledge and skills, discuss complex problems and solutions with them, and evaluate their qualifications.

Incorporating Technology in Program Design

- 1 I generally design programs without technology as a key component.
- 2 I have begun to develop programs with technology components.
- 3 I develop programs with technology components or that are able to take advantage of technological advances.

- ☐ 4 I partner with others who use technology, develop programs that use the latest technology, and take advantage of its unique capabilities.

Using E-learning

- ☐ 1 I am aware of options for using technology to teach and train.
- ☐ 2 I have knowledge of specific strategies and tools for delivering instruction via advanced media.
- ☐ 3 I develop instructional modules or programs using advanced technologies, such as Web-based training and CD-ROM.
- ☐ 4 I lead others to understand the implications of e-learning and to design educational programs that take advantage of its unique capabilities.

In your opinion, how important are these skills to each of the following?

	Yourself	Your ED	Your Agency
Not very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fairly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Very	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How often do you use the skills in this domain?

- ☐ Seldom or never
- ☐ Occasionally
- ☐ Often

Please enter any comments related to this domain in the following space. (If you have used the skills in this domain, please provide an anecdote describing this experience.)

What is your past training in this domain? (Check as many buttons as apply.)

- ☐ College course
- ☐ Seminar or workshop
- ☐ Self-study
- ☐ Other. Please describe below:

(Please use this space to share any resources (people, places, URLs, workshops) that you've found helpful in growing in this domain.)

Please complete the following demographic information:

Name (optional):

Your Regional Affiliation

- | | | |
|--------------------------------------|---|-------------------------------------|
| <input type="radio"/> Arts Midwest | <input type="radio"/> Pacific Arts & Cultures | <input type="radio"/> Mid-America |
| <input type="radio"/> Mid Atlantic | <input type="radio"/> New England | <input type="radio"/> Southern Arts |
| <input type="radio"/> Western States | | |

Your Years in Arts Education

- | | | |
|----------------------------------|---------------------------|----------------------------|
| <input type="radio"/> 1 or less | <input type="radio"/> 2-5 | <input type="radio"/> 6-10 |
| <input type="radio"/> 11 or more | | |

**Five-Year Leadership Development Plan
for
State Arts Agency Arts Education Managers**

Partnership between the National Endowment for the Arts and the National Assembly of State Arts Agencies

State arts agency arts education managers effect arts learning through leadership development, influencing the environment and sharing information.

1. State arts agency arts education (SAA AE) managers identify and strengthen their knowledge and skills.

1.A. What	Assess the environment.
Why	To understand current policy issues and future trends, so that the SAA AE managers' leadership development is relevant to the broader arts learning environment.
How	Learn overall state arts agency trends and trends specific to each state Identify NASAA and NEA policy priorities. Understand the trends in the arts education field, both nationally and at the state level. Use the print- and Web-based reports and publications, convenings and other services offered by the Arts Education Partnership, NASAA and other national groups. Attend the NEA's Partnership Agreement panel and arts education pre-panel meetings.
When	2003-2006

1.B. What	Identify SAA AE managers' needs using the self-assessment tool.
Why	To ascertain what skills and knowledge the SAA AE managers currently have and what they need to gain.
How	Determine process and timeline for improving the self-assessment tool.

Review domains for continued relevancy through dialogue on the AE listserv and by the governance group.

Solicit feedback on the self-assessment tool from inside and outside state arts agencies through one-on-one conversations with relevant staff of national arts organizations with an interest in education.

Re-administer the self-assessment tool on the NASAA Web site using a professional database/Web contractor.

When 2003-2004

1.C. What SAA AE managers create individual leadership development plans.

Why To ensure that the learning opportunities are aligned with the skills and knowledge needed.

To ensure that SAA AE managers will take advantage of learning opportunities by matching the training and other services with the managers' available time, interests and needs.

How Provide guidelines, models and technical assistance. Guidelines should include the importance of an individual plan that reflects the agency's overall plan and the "culture" of the agency, and be flexible to respond to environmental changes in the field.

Provide expert advice "on call" to advise SAA AE managers on their individual leadership development plans.

When Plan: 2003-2004
Implement: 2004-2006

1.D. What Develop learning opportunities for SAA AE managers that are relevant to all skill levels.

Why To increase the knowledge and skills of SAA AE Managers in specific areas of arts education.

How Develop and execute topic-based institutes that are focused on prioritized skill/knowledge areas in the self-assessment tool, ideally those areas in which SAA AE Managers need improvement.

Plan and execute a three-four day arts learning institute with national faculty, also based on specific skill/knowledge areas in the self-assessment tool.

Implement a mentoring system between experienced and new SAA AE managers to bring them “up to speed” more quickly and provide them with advice and solace.

Identify partners in providing leadership development who can enhance the value of the training; complement the skills, knowledge and expertise of SAA AE managers; and provide a larger pool of learners to attract more prominent experts and teachers, and to make the application of more advanced mechanisms, such as on-line classes, more cost-effective.

Explore leadership development services with partners who are already identified, such as the national arts discipline organizations and their “Crossing Paths” conference, and the Arts Education Partnership (AEP) and their quarterly meetings.

Implement a network, ideally through NASAA’s Web site, of national faculty “on-call” to advise SAA AE managers on challenges that range from policy issues to meeting facilitation, for example.

When “Crossing Paths” conference and AEP meetings: 2003
Topic-based institutes and mentoring: 2003-2004
Arts learning institute and national faculty on-call: 2004-2006
Identifying partners: 2003-2006

1.E. What	Provide learning opportunities through multiple technologies.
Why	To ensure that all SAA AE managers can participate in learning opportunities.
How	Explore the cost/benefit of in-person meetings, conference calls, videoconferences and on-line training to match the method with the content. Identify service providers. Develop technology-based learning services.
When	2003-2006

1.F. What	Encourage and Codify Skill Development for SAA AE Managers
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Why	To encourage all SAA AE managers to take advantage of learning opportunities.
How	<p>Explore implementing professional standards and a certification process for SAA AE Managers. This would help ensure a common base level of expertise among the managers and would elevate the professionalism of the field.</p> <p>Explore creating incentives that might include registration discounts for leadership development convenings or discounts to purchase other services. The incentives would be linked to completing and/or participating in specific leadership development activities, for example, conference calls with experts, being a mentor to a new SAA AE manager or serving in a leadership role.</p>
When	<p>Standards and incentives: 2005-2006</p> <p>Remaining activities: 2003-2006</p>

Assessment Strategies

1. Administer the self-assessment tool every year and compare the results from year to year. We will take into account tenure, and we will examine changes in the proficiency level within each skill area.
2. Through the AE listserv and/or a Web-based form, track the number of SAA AE managers who speak at national conferences, institutes or “trainings.” Gather this information yearly for trend analysis.
3. Through the AE listserv and/or a Web-based form, track the number of SAA AE managers who have participated in on-line learning. Gather this information yearly for trend analysis.
4. Ask the individual leadership development plan expert to review and critique a small number of plans from the beginning to the end of the process, and share advice with the other SAA AE managers.
5. Collect information on state arts agencies’ policies on staff professional development; the funds that the state arts agency allocates to each staff for professional development and/or makes available for the agency’s staff, in general; and compare the SAAs that are most committed to staff professional development with SAAs who have the longest tenured staff to see if they correlate.
6. Evaluate—through a written/on-line form or focus group/interview format—convenings (conference call, teleconference, in-person, etc.), with questions that are consistent with the outcomes articulated for the convening and explore the relationship between the convening and the skill areas in the self-assessment tool.

7. Review the questions asked and methodology used for the “Princeton Evaluation” of the Americans for the Arts-NASAA Joint Convention in July 2001 to determine if they could be adapted as a means to evaluate these convenings. The goal of the Princeton Evaluation was to measure the long-term effects of conference participation, pinpointing specific ideas and action strategies that participants gleaned from their convention experience. The evaluators measured attendees’ attitudes about the pARTicipate2001 convention (as well as about conferences in general), and tracked how the programs, management practices, policy development and collaborations of participants changed over time.
 8. After a year of being mentored, ask the new SAA AE managers—at the arts education preconference to the NASAA meeting or at another national meeting—if they think that it helps. Ask them to be specific. Ask the mentors to write down advice about how to be a good mentor and share, in print or on the Web, with all of the SAA AE managers.
-

2. State arts agency AE managers work in collaboration to influence the arts learning environment.

2.A. What Develop new and strengthen existing partnerships between at the state and national levels.

Why To increase impact and share resources.

How Refine and formalize the existing criteria for good partnerships between NASAA and other national organizations and between SAAs and other state-level organizations developed in Chicago in June 2002 by a group of SAA AE Managers and Executive Directors. In addition, use the Arts Education Partnership as a model.

Assess current national and state-level partnerships to see if they fit within the criteria.

Examine the No Child Left Behind federal legislation for ideas for new partners at the national and state levels.

Explore the intersections between the Arts Education Partnership’s initiatives and the SAA AE managers’ leadership development priorities.

Partner with the national arts discipline organizations around the *Crossing Paths* conference. Develop some joint programming at their 2003 meeting.

Plan and execute an arts education summit in July 2004 (as a preconference to pARTicipate2004) with Kennedy Center Alliance for Arts Education Network and others.

Explore the legalities of sharing methods, such as the self-assessment tool with partners, to ensure that NASAA retains the legal rights to the methods or tools and to increase NASAA's earned revenue.

When 2003-2004

2.B. What Inculcate an agency-wide culture of leadership development.

Why To ensure that taking advantage of leadership development opportunities is integral and integrated with work life.

To build support among state arts agency and NEA leaders, so that leadership development of state arts agency staff becomes a funding priority.

How Model a learning community for the field.

Identify cross-program opportunities, for example, between SAA AE managers and community development coordinators. Such opportunities might include training in specific skill areas, like meeting facilitation or community cultural planning.

Invite state arts agency and NEA colleagues to participate in learning opportunities, such as topic-based meetings.

Share the NEA/NASAA arts education leadership development process with state arts agency and NEA colleagues through NASAA's monthly publication and Web site, and NEA's internal communication network.

Apply arts education leadership development work to other state arts agency staff by talking and meeting with peer group leaders and by being mentors or "experts on call" to peer group leaders.

When 2003-2006

Assessment Strategies

1. See numbers five, six and seven above.
2. Convene a meeting of states that do not have a strong working relationship among the state arts agency, state alliance for arts education and state department of education, and work on strengthening the partnership using the *Greater Good* publication.
3. Using the listserv or Web-based form, evaluate the impact of the *Greater Good* publication. Ask for specific examples of how the respondents' used the information.

Indicator of Success: The Arts Education Partnership has a quarterly meeting devoted to leadership development of those who work in the field of arts education, but are not teachers, and the meeting has high attendance and is evaluated as a success.

3. State arts agency AE managers enhance their effectiveness through sharing information.

3.A. What Provide national facilitation and coordination of the network of state arts agency AE managers.

Why To ensure completion of this plan.

How Develop job description for a part-time contractor to assist NASAA with arts education services to SAA AE Managers.

Review existing resources and identify funding sources.

Hire contractor.

Implement SAA AE managers' governance structure outlined in June 2002. This replaces the Leadership and Management Task Force and AE Coordinating Committee.

When 2003-2004

3.B. What Maintain NASAA's Arts and Learning Web site

Why To continue to be the mechanism for sharing resources, research, models and news to benefit SAA AE managers, primarily, and the field, in general.

How Identify staff and funding support to maintain the Web site.

Explore enhancing the technology, such as searchable databases, message boards and interactive discussions.

Create and post profiles of state arts agency arts education programs.

Create and post reports of professional development activities undertaken by SAA AE managers.

When 2003-2006

Assessment Strategies

1. Hire part-time contract employee at NASAA to assist with arts education activities. Evaluate job performance using NASAA's staff evaluation methods. Sustain position through the life of this plan.
2. Through observation and participation, monitor the work of the new governance structure—the arts education advisory group.
3. Track the number of page hits to the Arts and Learning section of NASAA's Web site, and compare the number of hits over time. Use the information on page hits to help determine if content needs to be "retired" or "refreshed."
4. Track the types of questions and number of responses on the arts education listserv. Use the content of the questions to help inform new content areas for the Web site.
5. Through participation and observation at convenings, identify new content for the Web site.
6. Conduct periodic evaluations of the content to maintain its utility to the SAA AE managers, primarily, and the broader arts learning field.

BUDGET FORMS

Page 1 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

INCOME

1. Amount requested from the Arts Endowment \$

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. \$

Total match for this project (2a. + 2b.) \$

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
--------------------------------	---------------------	--------------------------------	-----------------------------------	--------

Total salaries and wages a. \$

Fringe benefits

Total fringe benefits b. \$

Total salaries, wages, and fringe benefits (a. + b.) \$

Applicant (official IRS name):

EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence)

# of travelers	From	To	Amount
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Total travel \$

3. Direct costs: Other expenses (Include consultant and other fees, honoraria, contractual services, access accommodations, publication, telephone, photocopying, postage, supplies and materials, distribution, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses \$

4. Total direct costs (1. from Project Budget, Part 1 +2.+3.) \$

5. Indirect costs (if applicable)

Federal Agency:	Rate (%)	x Base	= \$
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6. Total project costs (4.+5.) \$

Instructions For Budget Form

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** Indicate the amount that you are requesting from the Arts Endowment.
2. **TOTAL MATCH FOR THIS PROJECT:** Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as “in-kind.”

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in “3. Other expenses” in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See “Legal Requirements” for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

INDIRECT COSTS are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. If you do not have or intend to negotiate an indirect cost rate, leave this section blank. You may claim administrative costs or overhead as direct costs under “3. Other expenses.” If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see “Indirect Cost Guide for NEA Grantees.”

TOTAL PROJECT COSTS is the total of “4. Total direct costs,” and, if applicable, “5. Indirect costs.” NOTE: “1. Amount requested from the Arts Endowment” (from Part 1 of the Project Budget form) plus “2. Total match for this project” (also from Part 1) must equal the “Total project costs.” Your project budget should not equal your organization’s entire operating budget.